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*Lexicons. grammars.
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RO

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293

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"Qui veterum poetarum emendare adgre-
ditur, ni syllabarum quantitates cal-
leat, ni metrorum diversa genera,
quotque et quilibet constituit pedi-
bus, na ille oleum atque operam
perdit. Tota, si mihi crederis, pri-
us probe discas, quam Aristophani
medicam manum admoveas".

Brunek ad Aristoph. IIII. 806

Græci literis studiosè incumbentes
nunquam fugiant hæc Brunekii
sententia. Critici antiqui in erro-
res monstruosissimos inciderunt
rerum metricarum ignari. Per
fæ atque nefæ ruebant, ac dum
alia tollebant menda, alia in-
tactum inducebant prævia, quid
metri ratio, quid norma postulet
poetica, immemores. Quicunque
metrorum Græcorum notationem
ad se intimam et familiarem
vult adlociscere, is Hephæstionis
tractatum verè aureum perlegat,
atque illum non otans prope in u-
no sed, dum in bibliothecâ stant,
instanter et continuo perlegat et
scriptores tragicos, comicos, lyricos
evolvat, dum exempla inde colli-
gat, et in recensione versatus H-
phæstionis definitiones illustre

A N
A N A L Y S I S
OF THE
GREEK METRES,

FOR THE USE OF
STUDENTS, AT THE UNIVERSITIES.



THIRD EDITION.



CAMBRIDGE,
PRINTED BY JOHN BURGESS PRINTER TO THE UNIVERSITY;
FOR J. DEIGHTON, CAMBRIDGE; MESSRS. RIVINGTON,
LONDON; AND J. & J. FLETCHER, OXFORD.

MDCCXCVIII.



PRICE TWO SHILLINGS.



T O

EDWARD FINCH HATTON, Esq;

T H I S

A N A L Y S I S

IS ADDRESSED

WITH SENTIMENTS OF THE TRUEST REGARD

BY HIS SINCERE FRIEND,

JOHN BARLOW SEALE.

Cum quidam à me familiariter postularent ut aliquid de *Metris* componerem, diu sum equidem reluctatus; quod auctores utriusque linguæ clarissimos non ignorabam multa, quæ ad hoc opus pertinerent, diligentissimè scripta posteris reliquisse. Sed quâ ego ex causâ faciliorem mihi veniam meæ deprecationis arbitrabar fore, hâc accendebantur illi magis, quod inter diversas opiniones priorum, et quasdam etiam inter se contrarias, difficilis esset electio: ut mihi si non inveniendi nova, at certè judicandi de veteribus injungere laborem non injustè viderentur.

QUINT.

ADVERTISEMENT.

THE following pages are the substance of a Lecture occasionally read to the young Gentlemen of CHRIST COLLEGE in the first Term, being designed as a supplement to the Elementary Rules of Greek Prosody.

It has been a frequent subject of complaint, that the books already written on this branch of Grammar are wanting in didactic perspicuity, and are rather calculated to establish the Proficient, than to assist the Learner. I except not Morell's Thesaurus itself, to which it has been almost universally objected, that the quantities of words are not *marked*, and that several references are made to the most difficult species of Verse. This objection, frivolous as it may seem, ought surely to be regarded by those who consult the improvement of young Scholars to whom the subject

subject of Greek Quantity is new, and who are entirely unprepared to scan the verse to which they are referred. For though an useful treatise on Greek Prosody is prefixed to the Thesaurus, yet that treatise, from the *manner* and *number* of it's rules and instances, appears formidable to all but the Great Schools, and is for that reason, among others, too often overlooked.

Hephæstion and Terentianus Maurus, to whose authority so just a deference is paid by other writers, are confessedly placed out of the reach of beginners,—the one from it's being written in Greek—the other from the abstruseness of it's style. These considerations, concurring with the desire of several respectable Masters of Schools, have induced me to print this Analysis; and I hope that the plain and compendious form, in which the rules are here exhibited, may prepare the way to more difficult treatises, and facilitate the progress of Classical Students in general, as much as it has produced this effect where I am more immediately concerned.

As

As an Appendix to this third Edition, I have subjoined the Metres. of Horace, at the desire of a judicious and learned friend, who presides in one of the first Seminaries of the kingdom.

TABLE

TABLE OF FEET.

IAMBUS	υ -	Θῖων.
TROCHEE	- υ	Σῶμα.
TRIBRACH	υ υ υ	Ἐθέτο.
SPONDEE	- -	Θῦμῶ.
DACTYL	- υ υ	Ἐννέπε.
ANAPÆST	υ υ -	Μεγαλῆν.
PÆON primus	- υ υ υ	Χαλκὸςδεταῖ.
PÆON secundus	υ - υ υ	Ἐπῶνυμέ.
PÆON tertius	υ υ - υ	Τέλεσανταῖ.
PÆON quartus	υ υ υ -	Θεογένης.
CHORIAMBUS	- υ υ -	Ἡμέτερον.
ANTISPASTUS	υ - - υ	Χολῶθενταῖ.
IONICUS a majore	- - υ υ	Κόσμητόρε.
IONICUS a minore	υ υ - -	Βροτόλοιγῶν.
EPITRITUS primus	υ - - -	Ἀνιχπῶν.
EPITRITUS secundus	- υ - -	Εὐρεθέντων.
EPITRITUS tertius	- - υ -	Σώτηριᾶς.
EPITRITUS quartus	- - - υ	Φωνῆσᾶσᾶ

Others less in use, are;

Pyrrichius	υ υ	Τᾶδε.
Proceleusmaticus	υ υ υ υ	Βαθυκόμα.
Amphibrachys	υ - υ	Ἐλῦσε.
Creticus	- υ -	Εὐρεθή.
Bacchius	υ - -	Χαλινῶ.
Antibacchius	- - υ	Ἐλθόντῳ.
Moloffus	- - -	Ὀφθαλμῶς.

INTRODUCTION.

PART I.

METRE is "an arrangement of Syllables and Feet according to certain Rules." In this abstract and general sense it comprehends indiscriminately either an entire Verse, a part of a Verse, or any number of Verses. But "*a Metre*" in a specific sense means "a combination of *two*^b Feet," and sometimes only *one*^c Foot.

In the first sense Metre is divided into nine Species. 1. IAMBIC. 2. TROCHAIC. 3. ANAPÆSTIC. 4. DACTYLIC. 5. CHORIAMBIC. 6. ANTISPASTIC.

^a The distinction between Rhythm and Metre is this :

Rhythm respects the *time* only. And is a general name expressing the proportion that subsists between the parts of time employed in the pronunciation of different feet; the least division of which is that, which is employed in the pronunciation of a short Syllable. The Term is sometimes used in a more comprehensive sense, and is synonymous with *Harmony*.

Metre respects both the *time* and *order* of the Syllables. The Rhythm of a Dactyl and Anapæst is the same; the Metre different. The distinction is similar to that of Combinations and Permutations in Arithmetic.

^b Two feet were assigned to a Metre, because in the Greek Theatre, the person, whose office it was to beat time, raised his foot only *once* while the Actor pronounced *two* feet.

^c In Dactylic Metre, and in the Metres composed of Double Feet. Sect. 4, 5...9.

A

ANTISPASTIC. 7. IONIC A MAJORE. 8. IONIC A MINORE. 9. PÆONIC.

Each species derives its name from the *foot* that *prevails*^d in it. But *other* feet, besides that from which the species is denominated, are admissible under certain restrictions (to be mentioned hereafter) and in the knowledge of these principally consists the Art of Scanning. It is not however sufficient merely to know to which of these species a Verse is to be referred, but the Student must also examine *how many* feet, or how many *pairs of feet*, or *Metres* are to be found in it. He will then be able to annex another name according to the *number* of these Metres, and will call it either MONOMETER—DIMETER—TRIMETER—TETRAMETER—PENTAMETER—OR HEXAMETER.

Lastly, he will once more examine whether the Verse, *with respect to the Metres*, be complete, deficient, or redundant; and will accordingly pronounce it either

1. ACATALECTIC.

2. { CATALECTIC, if wanting one Syllable.
BRACHYCATALECTIC, if wanting one whole Foot, or half a Metre.

3. HYPERCATALECTIC.

Hence the *complete* name of every verse necessarily consists of *three* terms,—the first referring to the *Species*,—the second to the *Number* of Metres,—the third to the *Apothesis*, or *Ending*. This is the

^d Or of which at first perhaps it was entirely composed; until writers introduced other feet for a reason similar to that which occasioned the introduction of a Spondee into the Iambic Verse.

the scientific method of the old Grammarians. And the knowing how to apply these terms to any Verse* that presents itself, necessarily includes the subordinate knowledge of every foot, which may be afterwards mentioned or not, at pleasure. It is rather unusual to mention them, except in cases of difficulty, or when the Poet seems to deviate from rule.

Schmidius and Triclinius, in their Analysis of the Metres of Pindar and Sophocles, frequently recite first the general name, consisting of the *three terms* abovementioned, and then subjoin the particular feet.

* When different Metres are intermixed, as in the Choral Odes of the Greek Tragedians, each Verse must be scanned separately.

In a *System*, or Collection of Verses of one and the same Species, it is sufficient to mention the *general name* once for all.

When there is a Recurrency of Verses of different kinds combined together, (as in the Alcaic Odes of Horace) the law of variation must be premised.

P A R T II.

THE two last terms of the general name are reduced to one for the sake of brevity in particular cases. 1. Where a Verse of a given species consists of two feet and a half, it is called a *Penthemimer*^f. 2. When it consists of three and a half, an *Hepthemimer*^g. 3. When it consists of one whole Metre and a half, it is called *Hemiholius*^h, which would be, at length, Dimeter Brachycatalecticⁱ.

It would exceed the compass of my design to enumerate the various names of Verses (besides those already described) which have been occasionally adopted by the writers of Greek Prosody. I shall therefore now proceed to explain, as concisely as I can, the rules belonging to each of the nine species^k.

N. The

^f As consisting of five half feet.

^g As consisting of seven half feet.

^h As being the half of a whole Trimeter.

ⁱ To these we may add, that the last Metre of a catalectic Verse, especially in Trochaics and Iambics, is called *Κατακλις*.

^k But it may not be improper to observe, that the causes which have given rise to other names instead of the proper name of the species, are chiefly these :

1. The Invention, or frequent Use, of any species by a particular Poet; in which case the general name is superseded by an *Adjective* derived from some such names as the following :
Alcibiades — *Glycon* — *Alcæus* — *Sappho* — *Phalæcus* — *Sotades* —
Archilochus

N. The respective situation of each Foot in a Verse is called it's *place*.

Hephæstion sometimes describes the outlines of a Verse by a simple reference to the Quantity and Place, thus :

Φαίνεται μοι/κεῖνός ἴσ'ς Διόισιν .

Jam fatis terris nivis atque diræ.

εαεε . εααε . αεα.

Others thus :

- u - -, - u u -, u - u.

Or thus :

Epitr. 2^{da}.—Choriamb.—Iamb. Syz. Cat.

N. B. The last Syllable of a Verse is considered as common, except it be Anapæstic¹.

Archilochus—Alcman—Pherocrates—Anacreon—Aristophanes—Euripides, &c.

2. It's being used in some particular civil or religious ceremony.

3. Or having been appropriated to some particular subject or sentiment.

Profodiæus is an instance of the second kind, and *Paræmiæus* of the third.

Καλεῖται Προσοδιακόν, ὅτι ἐν ταῖς πορταῖς, ἐν αἷς προσοδοὶ γινόντο, τοῖσιν αὖτε μετροῖς ἔχοντο.

Καλεῖται δὲ Παροιμιακόν, διὰ τὸ πολλὰς παροιμίας τῇ ποιητῇ μετρῇ γυγνασθῆναι. Triclin.

¹ Ultima nil refert, qualis sit Syllaba versûs. Busby.

C H A P. I.

S E C T. I.

I A M B I C M E T R E.

AN Iambic Verse admits in the *first, third* and *fifth* place an *Iambus* and a *Spondee*.

In the *second, fourth* and *sixth*, an *Iambus* only.

a Var. 1. The Iambus in the *odd* places may be resolved into a *Tribrach*. The Spondee into a *Daetyl* or *Anapæst*.

Var. 2. The Iambus in the *even* places (except the last) may be resolved into a *Tribrach*. An *Anapæst* is substituted for it^m in the case of a *Proper Name* onlyⁿ.

Observe however that 1. A *Daetyl* should be avoided in *quintâ* fede. And 2. Resolved Feet should not concur.

I A M B I C

^m ΜΕΝΕΛΩΣ | ΕΛΕΥΗΝ | ὃ δὲ | ΚΛΥΤΑΪΜΩΝΟΣ | ΕΡΗΣ | ΛΕΧΩΣ. |
Κομῆ | ε σαυτην, Αντ, γονη, | δομων | εσω — Eurip.

Μαλιστα | Φοβω | Τειρεσίαυ | παρ' | υ τις αυ |
Τας πανθ' | ορατας | Ευμεινιδας | ογ' | ευθας | ων — Soph.

ⁿ The irregular Iambics of Aristophanes admit an *Anapæst* in the even places, where there is no proper name. In the Tragic Poets this licence is seldom used. The following verse of Sophocles

ΕΛΥ | -σε γαρ αι | νον | αχος | απ' | ομμ | ατων | Αρης.
Soph. Aj. 716.

is easily altered by writing *ελυσεν*, and omitting *γας*. And most others with the same facility.

IAMBIC SYSTEMS.

DIM. CAT.

— — — — —
 Οὐ μοι μελεῖ Γυνὼξ
 Τῆ Σαρδηνῶν ἀνακτοῦ.
 Οὐδ' ἀρεεῖ με χροῦτος,
 Οὐδὲ Φθονὴ τυράννοισ.
 Ἐμοὶ μελεῖ μύροισι.
 Κατὰ βρεχέων ὑπὸ νῆν.
 Ἐμοὶ μελεῖ ροδούσι.
 Κατὰς εἶν καρήνας.
 Τὸ σπλερον μελεῖ μοι,
 Τὸ δ' αὖτις οἶδεν;

Beginning with an Anapæst.

— — — — —
 Ἀπόλοιτο πρῶτος αὐτός
 Ὁ τὸν ἀργυρὸν Φιλῆτας.
 Διὰ τῆτον ἢ ἀδελφός,
 Διὰ τῆτον ἢ τοκήες.
 Πολεμοὶ, Φοναὶ δὲ αὐτὸν.
 Τὸ δὲ χεῖρον, οὐκ αὖτις
 Διὰ τῆτον θὶ Φιλῆτας.

Anacreon °.

TRIMETERS,

° The Iambic Scheme, which Professor Barnes has given in the Prolegomena to his Edition, containing some Irregularities, that occur in Anacreon, ought to be applied with caution in the composition of Anacreontics.

Pes Creticus, which is included in the Scheme, is certainly inadmissible in *primâ fede*.

Optat quietem Pelopis infidus pater
Egens benignæ Tantalus semper dapis;
Optat Prometheus obligatus aliti:
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Jovis.

Hor.

Trimeters and Dimeters alternate.

Ergo aut adultâ vitium propagine
 Altas maritat populos:
 Aut in reductâ valle mugientium
 Prospectat errantes greges:
 Inutilesque falce ramos amputans,
 Feliciores inserit.

Нот.

S E C T.

S E C T. II.

TROCHAIC METRE.

A TROCHAIC Verse admits in the *odd* places a *Trochee* only^p. In the *even* places a *Trochee*^q, and a *Spondee*^r.

The *Trochee* may in any place be resolved into a *Tribrach*; and the *Spondee* into a *Daetyl* or *Anapæst*.

A

^q It is unnecessary to adduce the words of *Hephæstion* so often quoted by writers in this place. It is evidently his opinion, that a *Spondee* or *Daetyl* in the odd places is as much to be avoided in a *Trochaic*, as a *Spondee* or *Anapæst* in the even places of an *Iambic* Verse.

Some instances to the contrary may be found in *Aristophanes* and in *Seneca*. But these are only in long Verses. Hence *Dr. Busby*: “*Sappho et Phalecus pedibus cecinere Trochæis*,” referring (as it appears by the Scheme) to such Verses as these, having *Daetyls* in the odd places,

Jam sa | tis ter | ris NIVIS | atque | diræ.
FLUMINA' | confite | rint a | cuto.

adds very properly, as a mark of their peculiarity, that such *Trochaics* were *de sua incudè*, and not in the usual form.

^q Κεῖσεται τᾶλᾱς. Penthem. Soph. E. 248.

^r Mātēr aῖσχυνᾱς ἑμᾱς
Non ebur neque aureum. } A. 174.
Ἥ λογωῶ πῶ | ρεῖται. } Hephthem.

B

A Dactyl in the odd places, occurs only in the case of a *Proper Name*.

Trochaic Verses are mostly *Catalectic*. A System of them generally consists of *Catalectic Tetrameters*: sometimes of *Dimeters Catalectic* and *Acatalectic* intermixed.

In *Tetrameters*, the *second*^u *Metre* should always end with a Word.

1 2 3 4 5 6 7 -
 Σὺ γούρου τέ | μῆν, Πύλα | δ' ἦν τέ | τὸν τὰ β | εἴ ξυν | δρῶντά μοι.
 Eur. Or. 1566.

Ἦρὸς δ' ὀμῆς σείχοντά πᾶσι τῆς πᾶρεϊ ὠτᾶς γούρ.
 Eur. Ph. 1331.

^u The precept and example is given by *Terentianus* in the same Verses.

“ Finis ut *quarti* pedis

“ Nominis verbive fine comma primum clauderet.”

The same is confirmed by *Dawes* and *Morell*, who assert that the rule is invariably observed by the Tragic Poets.

An exception is made in favour of a *privative*, and of *Prepositions prefixed*.

Ταῦτά μοι δὲ | -πλὴ μέρϊ μιν ἄ | -Φράσ-ός ἐστιν | ἐν Φρεσὶ.
 Æschyl. Pers. 165.

TROCHAIC

TROCHAIC SYSTEMS.

D I M.

Πῶλε Θρηκή, τι δὴ με
 Λοξὸν οἰμασσι βλέπῃσά
 Νηλεὺς Φευγείς, δοκείς δὲ
 Μῆδεν εἰδέναι σφ' ὅου;
 Ἰσθί τοι, καλῶς μὲν αὖ τοι
 Τὸν χαλκὸν ἐμβάλοίμι,
 ἦνίκα δ' ἔχων, εὐρεθόιμι
 Ἀμφὶ τερμασίου δοῦναι.
 Νῦν δὲ λείπω, ὡς τὲ θούκῃ,
 Κρῶν τε σκιδρωσά, πᾶσι εἰς
 Δεξιὸν γούρην περὶ πύργου
 Οὐκ ἔλκεις ἐγέμβασσιν.

Anacr.

D I M. C A T.

Μῆδεις κλέψουσιν
 Εὐμφορὰ τέτυμμος,
 Τῆτ' ἄρος θρασύμμος,
 ὦ Δῖα,
 ὦ θάφει τ' Εἰριννυῶν.
 Ταῦτα τις ταχὺν πάτηρ
 ἦ τέκεσσι νύκτατος
 Οἰκτοῦ οἰκτιρᾷ, εἴρει
 -δὴ τίθει δοῖμος Δῖκας.

Æschyl.

B 2

TETRAM.

TETRAM. CAT.

1 1 2 3 2 4 5 3 6 7 4 lat:
 Μητερ; & λήγων αγων ες, / αλλ' αναλυσται χρόνος
 Ούν μεσση ματην, περαινει δ' υδεν η προθυμια.
 Ου γαρ αυ ξυμβαίμεν αλλως, η τω τοις τερημενοις,
 Ως με σκηπτρων κρατύντα, της αναστ' ειναι χθονος.
 Των μακρων δ' απαλλαγείσα νυκτεματων μ' εα.
 Και συ τωνδ' εξω κομιζε τειχεων, η κατθανη.
 Eurip.

Artium parens etATRIX Græca diligentia est :
 Literarum porro curam nulla gens attentius
 Repperit, polivit uque inem ad uhguis ex-
 timam :

Quod Latinus æmulando, nec satis fidens sui,
 (Exitus nam nostra lingua non capit tam plu-
 rimos)

Attamen fandi paravit non secundam copiam.

Terentianus Maurus,

*For timoteu catalecticis see Eurip:
 Rest: 140.*

S E C T.

S E C T III.

ANAPÆSTIC METRE.

AN Anapæstic Verse, without *any*^{*} restriction of places[†], admits either an *Anapæst*[‡], *Spondee* or *Dactyl*.

Anapæstic Verses are sometimes *intmixed* with other species, but are oftener in a *detached System* by themselves.

A *System* is chiefly composed of *Dimeters*; and is most correct under the following circumstances :

1. When each *Foot*, or at least each *Syzygy*, ends with a Word[‡].

2. When

^{*} Κατα πᾶσαν Χωραν. Heph.

[†] Except the Dimeter Catalectic, called *Paræmiacus*, which requires an Anapæst in the last place but one, and is incorrect, when a Spondee is found there.

[‡] In some instances the *proper* foot is resolved into a Proceleusmatic.

^{*} The *first* of the two following Verses is more correct than the *second*.

Ζεις γὰρ μεγάλης γλώσσης κομπῆς
Εὐπλοῖς γὰρ ἐπ' αὐτὸν ἐπιθροναίῃ

2. When the *last Verse*^b but one of the System is *Monometer*^c *Acatalectic*; and the *last*, *Dimeter Catalectic*, with an Anapæst in the second Metre.

In a System, this peculiar property is to be observed: That the last Syllable of each Verse is *not common* (as in other species) but has it's Quantity subject to the same restrictions, as if the Foot, to which it belongs, occurred in any *other Place* of the Verse^d.

A Series therefore of Anapæstic Verses, consisting of one or more Sentences, is to be constructed, as if each Sentence was only a single Verse.

Hence,

^b ————— Επ' ἀκρων ἤδη
Νικην ὀρμυντ' ἀλαλαξαί.

^c The Monometer Acatalectic is called an *Anapæstic Base*. This is sometimes dispensed with in a System; the *Paræmiacus* rarely.

^d Η. πολλὰ βροτοῖς ἐστὶν ἰδῆσι
Γινῶναι· πρὶν ἰδεῖν δ' ὕδεις μᾶντις
Τῶν μελλόντων ὅτι πράξει. Soph. Aj. ad finem.

^e Ἡ πολλὰ βροτοῖς | ἐστὶν ἰδῆσι | Γινῶναι· πρὶν ἰδεῖν | ὕδεις
μᾶντις | τῶν μελλόντων | ὅτι πράξει.

Hence, if the last Foot of a Verse, in the middle of a Sentence, begins as an Anapæst or Spondee, it's last Syllable must be long—*naturally*^f—or by *position*^g, &c.

If it begins as a Dactyl^h, the last Syllable must be in like manner short.

The Rule is dispensed with only at the end of a Sentence, where a *Tribrach*, *Cretic*, or *Trochee*, sometimes supply the place of an *Anapæst*, *Dactyl*, or *Spondee*; but in no other caseⁱ.

There is species of Anapæstic Verses, called *Aristophanic*^k which are Catalectic Tetrameters.

The Verse, by some called *Proceleusmatic*^l, being composed of Feet isochronal to an Anapæst, and ending for the most part with that Foot, falls under the Title of Anapæstic.

^f Τπερχθαιρει | και σφας ἰσῶδων. Soph. A. 189.

^g Εἰς ἀρθμον εμοι | και φιλοτητᾶ
Σπευδων ————— Æschyl. Prom. 191.

Position extends to the first Syllable of the next Verse; as in the preceding instance.

^h Σεμναι τε θεων παῖδες Εἰννῆες
Αδίκως θνησκοντας ορατε.

ⁱ On the subject of the Anapæstic *Συναφεια*, see Dr. Bentley's *Phalaris*, page 132, where the objections of the Hon. Mr. Boyle are refuted, and the whole subject examined with the usual accuracy and acuteness of that great Critic.

^k Φανερὸν μιν ἰγνῶ | σιμαι γινῶται | τυτ' εἴται πα | σιν ομοι ως.

^l Προς εμον ο | μογενετο | ρα. Eur. Ph. 169.
Τῖς ὄρεᾶ | βᾶθυκῶμα | τὰδ' ἐπῆσ' | τῷ βροτῶν.
Perit abit avipedis animula leporis.

Τα προκλήυσματικά Μετρά, εἰ ευρεθῇ, δηλοῦσι καὶ
Αναπαιστικά 151. Heph. Sch. p. 11.

ANAPÆSTIC

ANAPÆSTIC SYSTEMS.

Δηλον εμοι γ' ὡς Φορβης χρεια
 Στιβον ογμευει τουδε πελας πυ.
 Ταυτην γαρ εχειν βιοτης αυτου
 Λογος εστι Φυσιν, Ξηροβολυντα
 Πτηνοις ιοις συγερων συγερως·
 Ουδε τιν' αυτω
 Παιωνα κακων επινωμαν.

Soph.

Another System *without* the Base.

Ω δεινον ιδειν παθος ανθρωποις,
 Ω δεινοτατου παντων ὅς' εγω
 Προσεκυσ' ηδη. Τις σ' ω τλημων,
 Προσεβη μανια; τις ὁ πηδησας
 Δαιμων μειζονα των μηπιστων
 Προς τη ση δυσδαιμονι μοιρα;
 Φευ, Φευ, δυσαν' αλλ' εδ' εσιδειν
 Δυναμαι σε, Θελων πολλ' ανερεσθαι,
 Πολλα πυθεσθαι, πολλα δ' αθρησαι·
 Τοιαν Φρικην παρεχεις μοι.

Soph.

Systems of Parœmiaci.

Σιγαν νυν απας εχε σιγαν·
 Και παντα λογον ταχα πειυση·
 Ημιν δ' Ιθακη πατρις εστι.
 Πλεομεν δ' αμ' Οδυσσεϊ Θειω.

Cratin.

Qui

Qui se volet esse potentem
 Animos domet ille feroces :
 Nec victa libidine colla
 Fœdis submittat habenis.
 Etenim licet Indica longe
 Tellus tua jura tremiscat,
 Et serviat ultima Thule,
 Tamen aſtras pellere curas
 Miſeraſque fugare querelas
 Non poſſe, potentia non eſt.

Boet. De Cons. Phil.

TETRAM. CAT.

Ω της μεγαλης σοφιας επιθυμησας ανθρωπε παρ' ημων,
 Ως ευδαιμων εν Αθηναιοις και τοις Ελλησι γενησει,
 Ει μνημων ει και φροντιστης, και το ταλαιπωρον ενεστι
 Εν τη ψυχη, και μη καμνεις μηθ' εσας, μητε βαδιζων,
 Μητε ριγων αχθει λιαν, μητε γ' αρις αν επιθυμεις.
 Οινε τ απεχει και γυμνασιων, και των αλλων ανσητων,
 Και βελτισον τυτο νομιζεις, υπερ εικος δεξιον ανδρα,
 Νικαν στρατων και βουλευων και τη γλωττη πολεμιζων.

Aristoph.

*Vide notiam in Aristophanis παραλαβεις
 adnotationes MSS.*

S E C T IV.

DACTYLIC METRE.

A DACTYLIC Verse is composed solely of *Daetyls* and *Spondees*. In this species *one Foot*^p constitutes a Metre.

The Common *Heroic* is *Hexameter Acatalectic*, having a *Daetyl* in the *fifth* Metre, and a *Spondee* in the *sixth*.

Though an *Heroic* Verse is confined to a smaller number of admissible Feet than an *Iambic* or *Trochaic* Verse, several licences are allowed, which are not used in the latter.

The most considerable, are :

1. ^a The lengthening a short Final Syllable in certain cases.

2. The

P. Κατὰ Μουσικὰν μετρεῖται τὰ Δακτυλικά. Heph.

The Dactylic Hexameter,

Panditur interea domus omnipotentis Olympi,

becomes *Anapaestic Trimeter Catalectic* by taking away one Syllable,

Patet interea domus omnipotentis Olympi.

^a This is done not only at the place of the Cæsural Pause, but sometimes even on other final Syllables whose emphasis is increased by their beginning a Foot.

Τὸξ' ὠμοῖσιν ἐχὼν ἀμφριφεῖα τε φερετην.

Il. α 45.

This licence is improper in Verses shorter than Hexameters.

Scholars have not yet determined the grounds of this licence. Mr. Tyrwhit and Bp. Cleaver are of opinion, That it is not merely

2. The Hiatus^r.

3. The Ionic Dialect also, which rarely occurs in the Iambics of the Greek Tragedians, affords, great variety in the construction of Epic Verses.

That irregular sort of Dactyls, which Hephæstion calls *Æolics*, admits in the first Metre any Foot of two Syllables: the rest must be all Dactyls, except when the Verse is Catalectic, and then the Catalectic part must be a part of a Dactyl.

A second sort of Dactyls, which the same Author terms *Logoædics*^r, require a *Trochaic Syzygy* at the end, all the other Feet being Dactyls.

merely the Pause upon the Syllable, that is sufficient to account for it—But that we are to conceive an additional quantity of time interposed to supply the absence of the actual length of Syllable, after the manner of a Rest in Music.

^r Or the Concurrence of two Vowels in contiguous Words without apparent Elision. In which case a final long Syllable or Diphthong is made short at pleasure. On the supposition that one of the component Vowels is cut off.

Αἰ κεν Τυδεὺς υἱὸν ἀποσχητὶ λυῖε ἱρήν.

Καὶ τις ἔπ' | ἔσχ' ἄτ' | αἰσὶν οἴκεις.

Flumina | constite | rint a | cuto.

This sort is more properly referred to the Title (*Ασυναρτητοί*) in Part II.

DACTYLIC SYSTEMS.

HEXAMETERS.

Ενθ' αὖ Τυδείδῃ Διομηδεῖ Παλλὰς Ἀθήνη
 Δάκε μένος καὶ θάρσος, ἵν' ἐκδήλος μετὰ πᾶσιν
 Ἀργείοισι γένοιτο, ἰδὲ κλέος ἐσθλὸν ἀροίτο.
 Δαίεοι ἐκ κορυθὸς τε καὶ ἀσπίδος ἀκράματον πῦρ,
 Ἄστρ' σπώριν' ἐναλιγκίον, ὅς τε μαλίστα
 Λαμπρὸν παμφαίνῃσι λελυμένος Ὠκεανοῖο. Hom.

Εὐ δ' εἶπε', ὥς ὅτε κυμα θοῇ ἐν νηϊ πρῆσσι
 Λάβρον ὑπὸ νεφέων, ἀνεμοτρεφές· ἥ δέ τε πᾶσα
 Ἀχὴν ὑπεκρυφθῇ, ἀνεμοῖο δὲ δεινὸς ἀήτης
 Ἰσὶ' ἐμβρεμεταί· τρομεροὶ δὲ τε φρεναὶ ναυταί
 Δειδιότες· τυτθὴν γὰρ ὑπ' ἐκ θανάτοιο φέρονται.
 Hom.

DACTYL. TRIM.

Αἰ Μῆσαι τὸν Ἑρώτα
 Δησασαὶ σέφανοισι,
 Τῷ Καλλεῖ παρέδωκαν.
 Καὶ νῦν ἡ Κυθέρεια
 Ζητεῖ, λῦτρα φέρουσα,
 Λυσκῆσθαι τὸν Ἑρώτα·
 Καὶ λῦση δὲ τις αὐτοῦ,
 Οὐκ ἐξείσι, μὲνεί δέ.
 Δαλευεῖν δέδιδακται. Anacr.

HEXAM.

HEXAM. et TETRAM. alternate.

Albus ut obscuro deterget nubila cœlo
 Sæpe Notus, neque parturit imbres
 Perpetuos : sic tu sapiens finire memento
 Tristitiam vitæque labores
 Molli, Plance, mero : seu te fulgentia signis
 Castra tenent, seu densa tenebit
 Tiburis umbra tui. ————— Hor.

ELEGIAC.

Πεπνυσο, μὴδ' αἰσχροῖσιν ἐφ' ἐργασί μὴδ' ἀδικοῖσι
 Τιμᾶς μὴδ' ἀρετᾶς ἰλκεο, μὴδ' ἀφένος.
 Ταῦτα μὲν ὕψος ἰσθί· κακοῖσι δὲ μὴ προσομιλεῖ
 Ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἐχέο.
 Καὶ τοῖσιν μετὰ πίνε καὶ ἐσθίε, καὶ μετὰ τοῖσιν
 Ἴζε, καὶ ἀνδανέ τοις, ὡς μεγάλη δύναμις.
 Εὐθλῶν μὲν γὰρ ἀπ' εὐθλα μαθησεαί· ἣν δὲ κακοῖσι
 Συμμιχθῆς, ἀπολεῖς καὶ τὸν εὐτὰ νοῦν.

Theogn.

S E C T.

S E C T. V.

CHORIAMBIC METRE.

THE construction of an ordinary Choriambic Verse is very simple. Each¹ Metre, except the last, is a *Choriambus*, and the last² an *Iambic*³ *Syzygy* entire or Catalectic.

The Iambic Syzygy is sometimes⁴ found at the beginning, and in long Verses, in other places; but this happens less frequently.

If

¹ Τετράγονος | κῶμᾱς λυγρᾱς.

Lydia dic | per omnes.

² A pure Choriambic (according to Hephæstion) excludes every Foot but the proper one. He also says, that a Choriambus, or even a Dactyl is found sometimes in the last place; of which he gives examples, but does not recommend such a construction.

³ An Iambic Syzygy is here used for *two Iambic Feet* in succession; but a Spondee and Iambus (or third Epitrite) are often thus denoted.

⁴ Ἐρῶς ἀνι | κᾱτῆ μαχᾱν. Soph. A. 793.

Φρενᾱς πᾱρᾱσπᾱς ἐπὶ λῶβᾱ. 804.

Ἔμοι ζῦνι | ης δια παν | τὸς εὐφρων. Aj. 715.

Dr. Morell does not allow an Iambic Syzygy at all in a Choriambic Verse, except κατ' ἀντιπαθειαν, which opinion is directly contrary to that of Mr. Heath, who says that there is a sympathy between Iambic and Choriambic Metre.

If any other *Foot of four *Syllables is joined with a Choriambus, the Verse is then more properly called *Epi-choriambic*, or *polyschematis* *επιχολιδεῖ*. Vide *Hephæstion. a. Pann. p. 61.*

* The Ionics and Pæons only excepted.

Τέρεψις ἐπὶς | αἶ γένοιμαν.

Μῦπὸτ' αὐθὶς ἀλλὰ μ' ὃ πᾶγκοῖτας.

Ποικιλῶφρον' ἀθανάτ' Ἀφροδίτα.

Jam satis ter | ris nivis at | que diræ.

If a Pæon is joined with a Choriambus, the Verse has the appearance, and with some, the name of an *Epi-choriambic*, but is here referred to another Title.

* In Trimeters, the irregular Feet according to Hephæstion, are usually found at the beginning, the remainder being a regular Choriambic.

A Double Trochee or second Epitrite are chiefly used. *First and fourth epitrites are used. See Aristotle's Nub. 519. 522.*

CHORIAMBIC

CHORIAMBIC SYSTEMS.

D I M. C A T.

Οὐκ εἶτος, ὦ γυναῖκες,
 Πᾶσι κακοῖσιν ἡμᾶς
 Φλώσσει καὶ σὺν ἀνδράσι.
 Δεῖνα γὰρ ἔργα δράσαι
 Λαμβανομένην ὑπ' αὐτῶν. Aristoph.

Videro si novelli
 Versus erit Poetæ :
 Lex tamen una Metri est.
 " Inachiae puellæ,"
 " Seu bovis ille custos."
 Colon et hoc in usu
 Carminis est Horati.

TETRAM. CAT.

Jane pater, Jane tuens, Dive, biceps, biformis,
 O cate rerum fator, O principium Deorum,
 Stridula cui limina, cui cardinei tumultus,
 Cui referata mugiunt aurea claustra Mundi.
 ————— Septimius Afr.

Choriamb. Dim. with Epichoriambic—Tetram.
 Both Catalect.

Lydia, dic, | ^oper omnes
 Te Deos oro, Sybarin cur properes amando
 Perdere; cur apricum
 Oderit campum, patiens pulveris atque Solis.
 Hor.

Sapphic

Sapphic System—consisting of Epichoriambic and
Adonic Verses.

Ποικιλοφρον' ἀθανατ' Ἀφροδίτα,
Παι Διὸς δολοπλοκε, λίσσομαι σε,
Μη μ' αἰτῶσι, μηδ' ανῶσι δαμνα

Ποτνια θυμῶν—

—Ελθε μοι καὶ νῦν, χαλεπᾶν δὲ λυτῶν
Ἐκ μεριμνᾶν, ὅσα δὲ μοι τελεσθῆναι
Θυμὸς ἰμῖρει, τελεσθῶ, σὺ δ' αὐτὰ
Ἑμμάχος ἔσσο.

D

S E C T.

S E C T. VI.

ANTISPASTIC METRE.

AN Antispastic Verse, in it's most usual and correct form^b, is constructed as follows :

In the *first* place, besides the proper foot, is admitted any foot of four Syllables, ending like an Antispastus in the two last Syllables; i. e. either *υ - υ, - - υ, υ υ - υ, - υ - υ*.

In the *intermediate* places, only an *Antispastus*.

In the *last*, an Iambic Syzygy complete or catalectic, or an incomplete Antispastus.

There is scarce any limit to the varieties in this species. The following are the most usual.

1. In short Verses, the proper foot frequently vanishes, and the Verse consists of one of the above-mentioned^c feet and an Iambic Syzygy.

2. All

^b Κλυῖεν μαῖε | τε.

Φῆρῶ πῆματτα.

These Penthemimers are called *Dochmaic* Verses.

Θρωπὺ δεινὸ | τέρον πέλει. Ant. 340.

Ποντὺ χεῖμα | ρῖῶ νότῳ.

These are called *Glyconian*.

Ηλθεῖς ἐκ πῆ | ρᾶτων γὰς ἔ | λεΦαντῖνᾶν.

This is called an *Asclepiadean*.

Κροῦνδᾶ βᾶ | -σίλῃος γε | -νός Αἰᾶν τὸν | ἄρῖς-ον πόδ' |
Αχιλλεῖᾶ.

2. All the *Epitrites*^d, except the *second*, are occasionally substituted in the several places of the Verse, particularly the fourth Epitrite in the second.

3. If an *Antispastus* begins the Verse, and three^e Syllables remain, whatever those Syllables are, the Verse is Antispastic, because they may be considered as a portion of some of the admissible feet, or of some of them resolved.

4. In long^f Verses, an Iambic Syzygy sometimes occurs in the *second* place, and then the *third* place admits the same varieties as the *first*.

^e Κῖνῃσᾶσᾶ | χᾶλινω.

This Hephthemimer is called *Pherecratian*.

^d Κῶλπῶ σ' ἔδεξ | - ἀνθ' ᾧ γνᾶι Χᾶ | - ρίτες Κεῖνῶ.

This is *Alcmaic*.

^e Γέγωνῃτῃ | ον οπι. Pind.

^f Ἡρίσ-ῃσᾶ | μὲν ἱτρίῃ | λῆπτῃ μίχρῶν | ᾠπὸκλας.

ANTISPASTIC SYSTEMS.

DIM. ACAT. ET HYPERCAT.

Μη Φῦναι τον απάντα νι-
 -Κᾶ λογον· το δ' ἐπεί Φανη,
 Βηναι κειθεν ὀθεν περ ἦπει,
 Πολυ δευτερον, ως ταχιστᾶ.
 Ως ευτ' αν το νεον παρη,
 Κυφας αφροσυνας Φερον,
 Τίς πλαγχθη πολυμοχθος εξω;

Ος τις τε πλεονος μερως
 Χρηζει τε μετριω παρεις
 Ζωειν, σκαιουσιναν Φυλασσων
 Εν μοί καταδηλος εσται.

Ακτις αελτη, το καλ-
 -Λισον ἐπταπυλω Φανεν
 Θηβα των προτερων Φαος,
 ΕΦανθης ποτ' ω χρυσεας

} Glyconian.

Αμερας βλεφαρον
 Διρκαιων υπερ
 Ρεεθρων μολυστα —

} Dochmaic.

Ετλα και Δαναας κρανιον Φως
 Αλλαξαι δεμας εν χαλκοδετοις
 Αυλαις· κρυπτομενα δ' εν
 Τυμβηρει θαλαμω κατεζευχθη.
 Ζευχθη δ' οξυχολως παις ὁ Δρυαντος,
 Ηδωνων βασιλευς, κερτομοις
 Οργαις εκ Διονυσου,
 Πετρωδει καταΦρακτος εν δεσμω.

Soph.

S E C T.

S E C T. VII.

IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*^h *Syzygy* promiscuously with it's *proper Foot*.

Var. 1. The *second*ⁱ *Pæon* is sometimes found in the first place. And

Var. 2.

^h The Verse never ends with the proper Foot complete; but has either a *Trochaic Syzygy*, or the proper Foot *incomplete*.

Εἰ μὴ τὰδε | χεῖρ' ὀδεῖν τᾶ. Soph.

Has cum gēmi | na compede | dedicat ca | tenas.

Mart. L. 2. 29.

Πλουσιος τίς | εἶν, το με | γὰ πτωμα φε | βεῖται.

Panſu optime | Divos cole | vis ſi bonus | eſſe.

Theſe laſt are Tetrameter Brachyc. called *Sotadic Verſes*.

Τί δέῃ μὲ χ' ὄ | ρεῦειν. Soph.

Δῖκας ἄφ' ὄ | -βῆτ' ὅς ὤδε.

Πῶας τῖρεν | ἀνθ' ὅς μ' ἄλ' | κ' ὦν ματ' ἔναι.

Αἰ πικρὴ | ναὶς ὀροσσοῖς.

Αἰ κατε | χ' ὦν ἀν' ἔξ' | μ' ἔν ξ' ὀφ' . Ph. 343.

ANTISPASTIC SYSTEMS.

DIM. ACAT. ET HYPERCAT.

Μη Φῦναι τον ἀπάντα νι-
 -Κᾶ λογον' το δ' ἐπει φανη,
 Βηναι κειθεν ὁθεν περ ἡπει,
 Πολυ δευτερον, ως ταχις-α.
 Ως ευτ' αν το νεον παρη,
 Κεφας αφροσυνας φερων,
 Τις πλαγχθη πολυμοχθος εξη;

Ος-ις τε πλειονος μερους
 Χρηζει τε μετριω παρεις
 Ζωειν, σκαιουσυναν φυλασσω
 Εν εμοι καταδηλος εσται.

Ακτις ἀελκη, το καλ-
 -Λισον ἐπταπυλω φανεν
 Θηβα των προτερων φας,
 Εφανθης ποτ' α χρυσεας
 Αμτρας βλεφαρον
 Διρκαιων ὑπερ
 Ρεεθρων μολυστα —

} Glyconian.

} Dochmaic.

Ετλα και Δαναας υρανιον Φως
 Αλλαξαι δεμας εν χαλκοδετοις
 Αυλαις κρυπτομενα δ' εν
 Τυμβηρει θαλαμω κατεζευχθη.
 Ζευχθη δ' οξυχολως παις ο Δρυαντος,
 Ηδωνων βασιλευς, κερτομοις
 Οργαις εκ Διονυσu,
 Πετρωδει καταφρακτος εν δεσμω.

Soph.

S E C T.

S E C T. VII.

IONIC METRE A MAJORE.

AN Ionic Verse admits a *Trochaic*ⁿ Syzygy promiscuously with it's *proper Foot*.

Var. 1. The *second*ⁱ *Pæon* is sometimes found in the first place. And

Var. 2.

ⁿ The Verse never ends with the proper Foot complete; but has either a Trochaic Syzygy, or the proper Foot *incomplete*.

Εἰ μὴ τὰδ' ἢ | χεῖρ' ὀδυνά. Soph.

Has cum gemi | na compede | dedicat ca | tenas.
Mart. L. 2. 29.

Πλεσιος τίς | εἶν, το με | γὰ πτωμα φη | βεῖται.

Panfa optime | Divos cole | vis si bonus | esse.

These last are Tetrameter Brachyc. called *Sotadic Verses*.

Τί δέι μ' ἔ | χ' ὄ | ρεῦειν. Soph.

Δῖκα's ἄφ' ὀ | -βητός ἔδ'.

Πῶας τέρειν | ἀνθός μάλα | κύν ματρίῃται.

Αἰ πικρὶ | ραῖς δροσοῖς.

Αἰ κατε | χ' ὦν ἀνῆξ' | μὲν ἔφους. Ph. 343.

Var. 2. A Moloffus (---) in an *even* intermediate place, with a Trochaic Syzygy^k following.

Var. 3. The *second Pæon* is occasionally joined to a *second* or *third* Epitrite, so that the two Feet together are equal in time to two Ionic Feet. This is called an *Ανακλασις*¹, the defect in time of the preceding foot being in this case supplied by the redundant time of the subsequent. And

The Verse so disposed is called *Ανακλωμένος*.

Var. 4. Resolutions of the long^m Syllables are allowed in all possible varieties.

If the three remaining *Pæons*, or the second *Pæon* in any place but the first without an *Ανακλασις*: Or,

If

^k This restriction prevents the concurrence of too many long Syllables.

Καὶ καὶ ὡς ἄ | νείλεν τὸν | Σῶκράτην ὅ | κῶσμις.

¹ Mr. Heath has the following Note on Ver. 126. of *Æschyl. Prom. Vinc.* “Nunquam revera *Ανακλασις* locum habere posse, nisi in Versu Ionico *a minore*” in which he seems to have overlooked this passage of Hephæstion:—

Ἐποτε δι' ἐναλλαξ, τὰς Ἰωνικὰς τὰς Τροχαϊκάς παραλαμβάνουσιν, αὐτὶ μὲν τῶν Ἰωνικῶν ἐστὶ ὅτε τὰς δευτέρας Παιωνικὰς παραλαμβάνοντες, αὐτὶ δι' τῶν ἑξασημῶν Τροχαϊκῶν, ἐστὶ ὅτε τὰς ἑπτάσημους Τροχαϊκάς.

Page 37.

Διδυκεῖ μὲν | ἄ σῆλ' ἀνᾶ | καὶ πλῆϊ ἄ | δὲς μῖσ' αἰ δέ.

^m Τινᾶ θεῶν· τιν' | Ἥρῳ ἄ.

The first foot is a *Double Trochee* resolved.

Τι γὰρ ἐσμέν οἱ | λῶς, ἢ ποδα- | σης γενοσάμεν | ὕλης;
Στοχάσαι κατὰ | σίαυτοι, το βί- | στικοί πο | στας.

If an Iambic^a Syzygy or third Epitrite—a Choriambus^o, or any of the discordant^p Feet of four Syllables be found in the same Verse with an Ionic Foot, the Verse is then termed *Ep-ionic*.

^a Quid, o miser | te perdis a | more frustra.

^o The name *Χοριαμβικός* is given by *Morell* to the following Verse of *Euripides*, the reason of which is not obvious.

Tŭ σŭι μῆγ᾿ | λᾱνῶρῖᾱν.

Eur. Ph. 192.

And can only be thus explained. The Choriambus λᾱνῶρῖᾱν, being in it's first Syllable longer by one time than the Pæon *quartus* (which in the second place of an Epionic Verse would be the admissible substitute of the Ionic Foot) supplies the defect of time in the first Foot. But the true name for this Verse is *Profoliacus*.

^p Antispastus and the other Epitrites.

IONIC

IONIC SYSTEMS.

TRIM. BRACHYC.

Πληρης μὲν φαίνεται ἁ σελανα,
 Αἰδ' ὡς περὶ βωμον ἐσάθησαν. Sapph.

TETRAM. BRACHYC.

Εἰ καὶ βαρφέως πεφουκας, ὡς δνῆτος ακουσον.
 Εαν χρυσοφορῆς, τυτο τυχης ἐ-ιν επαρμα.
 Εαν αλαζονῆς, τυτ' ανοιαις ἐ-ι φρυαγμα.
 Εαν δε σωφρονῆς, τυτο δειων δωρον υπαρχει.
 Ἡ σωφροσυνη παρεςιν, εαν μετρεῆς σεαυτον.

Σωκρατην ὁ κοσμος ποιοιηκει σοφον ειναι,
 Και κακως ανειλει τον Σωκρατην ὁ κοσμος,
 Εν τη φυλακη, κωνιον οτι πωων τεθυηκε.
 Κυνες οι κατα Θρακην Ευριπιδην ετραγον.
 Τον δειον Ομηρον λιμος κατεδαπανησεν.
 Αγαθος, ευφυης, δικαιος, ευτυχης ὅς εαν η,
 Τς φθονς λαβειν δεῖ μεριδα, μωμον εχειν δεῖ.

Sotad.

Tradunt homines, Secta quibus Pythagorea est,
 Arcana secuti physicis remota causis, —
 Voces numeri non similes habere summas;
 Et nomina tradunt ita literis peracta,
 Hæc ut numeris pluribus, illa sint minutis,
 Quandoque subibunt dubiæ pericla pugnae,
 Major numerus quâ steterit, favere palmam;
 Præfagia lethi, minimâ patere summâ;
 Sic Patroclon olim Hectoreâ manu perisse,
 Sic Hæctora tradunt cecidisse mox Achilli.

Terent. Maur.

S E C T.

S E C T. VIII.

IONIC METRE A MINORE.

AN Ionic Verse *a minore* is often entirely composed of it's proper feet^a. It admits however an *Iambic Syzygy*^r promiscuously, and begins sometimes with the *third Pæon*^s, followed by one of the Epitrites for an *Ανακλασις*^t.

A *Molossus* sometime occurs in the beginning^u of the Verse; and also in the odd places with an *Iambic Syzygy* preceding^x.

In

^a Ὀλέσᾱς καὶ | πότε μιν ὄξ | ἔῃ χαλκῷ | κέφαλλον.
Phryn.
Miserarum est | nec amori | dare ludum | neque vino.

^r Ὀμαῦλος ὦν | ὑπὲρ ὦ χρῦ | σεᾶ.
Soph.

^s Στεφανῶν ᾶ | ὠτὸν γλυκύν.
Pind. Olym. 5.
Χαλεπῶς ἔ | ρῶς βαδίζοντ' | ἐκέλευσέ | συντρίχειν.
The *Ανακλασις* here is double.

^t In this Metre an *Ανακλασις* is indispensable, if a *Pæon tertius* begins the Verse. In Ionic a *maiore*, when a *second Pæon* begins, though an *Ανακλασις* is strictly regular, it is there less required, because a stress is naturally laid upon the *first* Syllable of the Verse, nearly adequate to the stress that would be laid upon the first long Syllable of the proper Foot.

^u Γαλλᾶι μῆ | τρὸς ὀρεῖῃς | Φιλῶθυραῖ | δρομάδες.

^x To prevent the concurrence of too many long Syllables.

Ἐμὲ φεύγῃ | σὶν ἀνδρὲς ὧς | ὀρνίθεις | μάλα καὶ.

E

In the intermediate places, a *second* or *third* *Pæon*¹ is prefixed to a *second* *Epitrite*, and this construction is called *Ανακλασις*, as before.

Resolutions of the long Syllables are allowed in this, as in the other, *Ionic Metre*.

An *Epionic Verse a minore* is constituted by intermixing with the *Ionic Foot* a *Double Trochee*², *second Epitrite*³, or *Pæon* without an *Ανακλασις*.

VERSUS PROSODIACUS.

When a *Choriambus* precedes or follows an *Ionic Foot* of *either* kind, the name *Epionic* is suppressed, and the *Verse* called *Prosodiacus*⁴. And in general

This name is applied to a *Verse* consisting of an *alternate* mixture of *Choriambic* and *Ionic Feet*, or of their respective representatives.

N. B. The two species of *Ionic Feet* are not to be intermixed in the same *Verse*.

¹ Πύθῳ μᾶν καὶ | κατ' ἔδυν ἔ | ρῶτα φεύγων.

Εχέει μὲν Ἄν | δρῶμ' ἔδᾶ κα | λᾶν ἄμῳ ἔβᾶν. Sapph.

N. B. This latter *Verse* agrees with Hephæstion's *Canon* p. 47.
αβαβ. ααβα. βαββ.

² Τὲ κί· κλησῶ | τᾶσδ' ἔπῳν | μον.

³ Τᾶνδ' ἔτοίμα | ὄδῳ ἔκ' ἔτι.

⁴ Δεινὸν τί τό | μῆχ' ἄνδ' ἔν.

Τέχνας ὑπὲρ | ἐλπ' ἔχων.

Soph. Ant.

Μεγάς Ἀρ' ἦς | δέξ' ἴσῃ | ρος.

Ὡραῖς πᾶλιν | ἐξ' αὐτοῖς | χρεος.

IONIC

IONIC SYSTEMS.

D I M.

Δοκιμος δ' ἦντις ὑποσας |
 Μεγαλῷ ρευματι Φωτῶν, |
 Εχυροῖς ἐφίεσιν εἰργεῖν |
 Ἀμαχὸν κίψα θαλασσης· |
 Ἀπροσοῖστος γὰρ ὁ Περσῶν |
 Στράτος, ἀλκίφρων τε λαός. *Ανακλῶμ.*
Δολομήτην δ' ἀπαταν θεν
 Τίς αὖν ἦρ θνατός αλυξεί ;
 Τίς ὁ κραιπνῷ ποδὶ πηδῇ-
-Μάτος εὐπείρος ἀναιίστων ; *Æschyl.*

Ἐπιδοὶ δ' Ἀρτεμις ἄγνα
 Στολὸν οἰκτιζομένα· μὴδ'
 Τπ' ἀναγκᾶς
 Γαμος ἐλθοὶ Κυθερείος·
 Στυγερὸν πελεῖ τοδ' ἄθλον. *Ανακλῶμ.*
 Κυπρίδος δ' ἔκ
 Ἀμελεῖ γ' ἐσμός ὅδ' εὐφρων.
 Δυναταὶ γὰρ
 Διὸς ἀγχιστὰ συν Ἡρᾶ·
 Τίεται δ' αἰολομητις
 Θεὸς ἐργοῖς ἐπὶ σεμνοῖς. *Æschyl^c.*

^c In Ionic Systems *a minore*, the *Συναφία* goes through the System, as in the Anapæstic.
 In short Trochaics also. See Æschyl. *Eum.* 520.

DIMETERS.

Diomedem modò magnum
 Dea fecit Dea belli
 Dominatrix Phrygas omnes
 Ut in armis superaret.
 Patulis agmina campis
 Jacuerunt data letho —

TETRAM. et DIM.

U U - - - U U - - - U U - - - U U - - -
 Eques ipso | melior Bellerophonte, | neque pugno
 Neque fegni | pede victus, | simul unctos | Tiberinis |
 Humeros lavit in undis :
 Catus idem per apertum fugientes agitato
 Grege ceryos jaculari, et celer alto latitantem
 Fruticeto | excipere aprum.

Hor. Lib. III. Ode 12^d.

^d See the Notes in Dr. Bentley's Edition.

NOTE.

NOTE.

As Mr. Heath's account of the Ionic Verse is different from the account here given, it may be proper to explain the reason of this difference. His rule is this:— "Versus Ionicus a minore purus, aut ex solis Ionicis constat, aut Syzygias etiam Trochaicas post pedem primum admittit." — "Ionicum etiam purum non raro claudit Syzygia Trochaica integra five catalecta."

To the admission of the Trochaic Syzygy, the following considerations are opposed on the authority of Hephæstion:—

Το δὲ ἀπ' ἱλασσονος Ἰωνικοῦ, συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπιμικτὸν πρὸς τὰς τροχαϊκὰς διποδίας ὈΥΤΩΣ, ὡς τὴν ἀρχὴν τῆς τροχαϊκῆς αἰε γινεσθαι πειντασημοῦ, τὸτ' ἐστὶ, τρίτην παιωνικὴν.—

It appears from hence, that a Trochaic Syzygy has nothing to do with the first sort of Verse here described, and is only introduced when Pæon tertius begins and the Verse is *Διακλαμνός*. This is further confirmed in a subsequent passage of Hephæstion, in which he gives this Canon for a pure Ionic Verse.

Ἰ-ὀ-ν-ν-ν-ν
α-α-α-α, α-α-α-α, α-α-α-α.
β-α-α-α, γ-α-α-α, δ-α-α-α.
ε-α-α-α, ζ-α-α-α, θ-α-α-α.
κ-α-α-α, λ-α-α-α, μ-α-α-α.

Καθαρὸν μὲν ὄντος τοῦ Ἰωνικοῦ, τοῦτο—Which plainly shews Hephæstion's opinion to be, that an Iambic Syzygy [and not a Trochaic] is the legitimate companion of the Ionic Foot a minore.

S E C T.

S E C T IX.

PÆONIC METRE.

APÆONIC Verse requires all the admissible Feet* to have the same Rhythm with it's proper foot, i. e. to consist of *five times*.

Pæon primus and *quartus* are mostly used, but not in the same Verse.

The construction of this Verse is most perfect, when each Metre ends with the several words of the verse, as was before remarked of *Anapæstic Metre*.

To this head may be referred those Verses, which are called by some Authors *Bacchiac*¹ and *Cretic*² Verses, and of which Dr. Bentley takes notice in his Preliminary Dissertation on the Metres of Terence.

* Πότε χρῶν | εἰρήφρων. Soph. Aj.

Χαιρε δη | μῦσα χρῶν | ἃ μὲν ἃ | -κεῖς ὁμῶς.

Μᾶκᾶριε | σὸφῖας | πῶθινόν ἐς | ἁῶτων. Cratin.

N. B. The preceding alternate mixture of Pæon 4th. and Bacchiüs constitutes the most harmonious Pæonic Verse.

The first Pæon is chiefly intermixed with Cretics, being never found at the end of a Verse.

¹ Πρὸς ἁλλαν | δ' ἐλαυνεῖ | θῆος σῦμ | φέραν τὰς | -θεῖ
κρεῖσσῶ.

Eur. Hel. 648.

² Ἄγνο ἦ | σεῖν μὲν ῦ | σ' ἐλπομαι. Ib.

Σοὶ μὲν εὐ | -ἱππὸς εὐ | -πῶλὸς ἐγ | χεῖσπαλὸς.

Those Verses, in which Pæons of different sorts occur, are harsh and anomalous.

PÆONIC

PÆONIC SYSTEMS.

TETRAM. ACAT.

Ὡ μακάρι' Αυτομένες, ὡς σε μακαρίζομεν,
 Παιδάς ἐφύτευσας ὅτ' χεῖροτεχνικώτατες.
 Πρῶτα μὲν ἀπασι Φίλον, ἀνδρα τε σοφώτατον,
 Τὸν κιθαραοιδότατον, ὃ χάρις ἐφείπετο.
 Τὸν δ' υποκριτὴν ἕτερον ἀργαλέον, ὡς σόφον.
 Εἰτ' Ἀριφραδὴν, πολὺ τι θυμοσοφικώτατον.
 Οὐτίνα ποτ' ὤμοσε, μαθόντα παρὰ μηδένος,
 Ἀλλ' ὑπο σοφῆς φύσεως αὐτομάτῳ ἐκμαθεῖν.

Εἰσι τινες οἱ μ' ἐλεγον, ὡς καταδηλλαγὴν,
 Ἡνικά Κλεῶν μ' ὑπεταράττειν ἐπικείμενος,
 Καὶ με κακίσταις ἐκνίσει' καθ' ὅτ' ἀπεδείρομην
 Οἰκτος, ἐγγέλων μέγα κεκραγόντα με θρωμένοι,
 Οὐδὲν ἀρ' ἐμὲ μέλουν' ὅσον δὲ μόνον εἰδέναι,
 Σκωμμάτιον εἰ ποτε τι θλιβομένος ἐκβαλλῶ.

Aristoph. .

OF

OF THE PAUSE.

BESIDES the division of the Verse into Metres and Feet, writers have taken notice of another division into two parts only, owing to the natural intermission of the voice in reading it. This is called the PAUSE, which necessarily ends with a word; and it's distance from the beginning is generally, though not invariably, determined by the length of the Verse.

Heroic Verses and Trimeter^b Iambics are esteemed most harmonious, when the Pause falls upon the *first Syllable of the third Foot*. In Iambic and Trochaic Tetrameters, it's place is *at the end of the second Metre*. These rules, which are far from being general, are more observed by the Romanⁱ than Greek Poets. In Anapæstic^k Verses, and Pæonic, no place is assigned to the Pause, because, since the Metres (if rightly constructed) end with a word, the effect of a Pause will be produced at the end of each Metre. The same may be observed of Ionic a minore.

^b In the Trimeters of Æschylus in page viii. each Verse, except the last, has the Pause in the proper place.

ⁱ Of the first twenty Verses of the Æneid, sixteen are thus constructed — of the Iliad only seven.

^k In determining the Pause of an Anapæstic Verse, I have been used to consider it as a Dactylic *Acephalous*, which leads to the same conclusion as above.

C H A P.

C H A P. II.

S E C T. I.

WHEN the Student has committed to memory the rules of the nine principal Metres contained in the preceding Chapter, he must next inform himself in their various Compositions and Modifications.

Of these the first that we shall remark is the insertion of a *long Syllable* between the parts of a Verse^a consisting of similar Metres.

Secondly—

I N S T A N C E S.

^a First—The common *Pentameter*—which has also a long syllable at the end, and which cannot be called a Pentameter, unless we consider the two long Syllables as constituting one Metre.

From the common Pentameter, some writers derive that sort of verse which is found in the first Ode of Horace, by omitting the last syllable. *Terentian* rejects this method, as vague and indeterminate; the *latter* requiring invariably a Spondee followed by a Dactyl in the first portion, and the Pentameter being subject to no such restriction.

Secondly—Portions of *Trochaic* Verses divided by an intermediate long Syllable.

-O co | lonia | quae cup | is | ponte | ludere | longo.

TROCH. HEPTH. + TROCH. HEMIOL.

F

Catull.

Thirdly—

Secondly—In some species^b, the portions of an admissible Foot of four Syllables are separated by the intermediate Metres.

Thirdly—Portions of *Iambic* Verses divided in the same manner.

Super alt | -a vec | -tus A | tys | celeri | rate ma | ria.

This Verse of Catullus is called *Galliambus*, and the Ode varies according to the following type:

Iamb.	Iamb.	Iamb.	Syll.	Iamb.	Iamb.	Iamb.
Anap.	Trib.			Anap.	Trib.	
Spond.				Spond.		

^b Thus a peculiar species of Choriambic Verse is formed by *interposing* the proper feet between the parts of an *Epitrite* or *Iambic Syzygy*.

Οἶνοῦ | δ' ἐξέπῳν | καῶδον.

Alc.

Ἀνδρῆς | γὰρ πολλῶς | πῦργός Ἀρῆ | ἴος.

Audi | vi veterem | virum

Mecæ | nas atavis | edite re | gibus.

Tu ne | quæsieris | scire nefas | quem mihi quem | tibi.

In referring these Verses to the *Choriambic* species, I comply with the sentiments of Terentian and the old Grammarians. *Hephæstion* would have them called *Antisphaëric*.

S E C T.

S E C T. II.

IN the examples adduced in the last Section, each portion is of the *same* species; but it happens not unfrequently, that two species, totally *diffimilar*, are united in the same Verse, which is then denominated ΑΣΤΝΑΡΤΗΤΟΣ^c.

The

^c Though Mr. Heath extends this name to Verses whose parts are homogeneous, the Etymology of the word induces me to confine it to the examples of this Section.

I N S T A N C E S.

N. B. The mark + is used to connect the names of the dissimilar portions.

1. DACTYL. TETRAM. + TROCH. HEMIOL.

Τοιος γὰρ φιλοτητος ἐρως ὑπο | καρδίην εὐσθεῖς. Arch.

Solvitur acris hyems grata vice | veris et Favoni.

2. IAMBIC PENTH. + TROCH. HEMIOL.

Χαιρεῖσα νυμφῇ | χαιρετῶ δ' οὐ γαμβρὸς. Sapph.

Trahuntque siccas | machinee carinas.

3. DACTYL. DIM. + TROCH. MONOM. Or *Logoædic* Verse.

Νηϊ φορημέθα | συν μελαινῇ. Alc.

Flumina constite | -rint acuto.

4. DACTYLIC COMMA prefixed to an IAMBIC DIM. which is called *Elegiambus*.

Ἀλλὰ μ' οὐ λυσιμέλης | ὡ'ταίρε δαμνᾶται πόθος. Arch.

Scribere verficulos | amore percussum gravi.

F 2

5. IAMB.

The *adiaphoric* Syllable is sometimes found in Verses of this sort, at the end of the first member, particularly in the *Elegiambus*^d, and in the *first*^e instance of this Section.

5. IAMB. DIM } prefixed to a DACTYLIC COMMA.
 Or IAMB. PENTH. } The converse of the former, and
 called *Iambelegus*.

Nivesque deducunt Jovem | nunc mare nunc sylvæ.

Κλεπτασι μυθας | οι μεγαλοι βασιλεις:

6. DACTYLIC COMMA + IAMB. HEMIOL.

Στηριζη ποτε ταδ' | αγωνιω σχολα. Aj. 195.

7. IAMB. PENTH. + DACTYL. DIM.

Το μεν γαρ ευθεν | κυμα κυλινδεται. Alc.

Vides ut alta | stet nive candidum.

8. When the parts thus united are an *Iambic* and *Trochaic* Syzygy, the verse is called *Periodic* or *Circulating*, the quantity being the same, if it be scanned from the end.

Πιθῦ θείλῃ | σᾶς φρονῆσας

Θυμῦ βείλῃ | ποῖος ᾗδῃ.

^d See verse 10. of Epod. xi. Hor.

Arguit et laterē | petitus imo spiritus.

^e Καί βησσας ορειων δυσπαιπαλως | οιος ην εφ' ηβης.

Mr. Heath however is of opinion that this licence is inadmissible.

S E C T.

S E C T. III.

WHEN a Verse is so irregular, as to contain in it some glaring violation of the preceding institutes, the last resource of the Student is to call it Πολυσχηματιστος, or *Anomalous*.

To this title may be referred,

1. A Verse, otherwise Iambic, having a Spondee in the second or fourth place.
2. An Iambus in a Trochaic, &c.
3. Scazon^f.

Most of the verses of Terence are *Anomalous* of the Iambic and Trochaic kind.

^f Fit Scazon, si Spondeo prior exit Iambus.

Αἰὲς ἄθ' Ἴππ' | ὠνάκτορς ἔ | γὰρ ἄλλ' ἦν ὦ.

S Y S T E M.

Nec fonte labra prolui caballino,
 Nec in bicipiti somniasse Parnasso
 Memini, ut repente sic Poeta prodirem.
 Heliconidasque, pallidamque Pirenen
 Illis remitto, quorum imagines lambunt
 Hederæ sequaces. Ipse semipaganus
 Ad sacra Vatum carmen affero nostrum.

Perfius.

S E C T.

S E C T. IV.

LET us now by a familiar process illustrate what has been already advanced and apply it to the second *Olympic Ode* of Pindar.

Verf. 1. *Ἀναξίφορμιγγες ὕμνοι.*

I observe the second place, and find there an *Iambus*. The same in the first—but I am prevented from calling it an Iambic Verse by the *Trochee* in the third. At the same time I perceive it cannot be either Anapæstic or Dactylic. I next try the *double Feet*, and proceed through the nine species without success. I then consider whether it may not be of the *compound* species, and finding it composed of an Iambic and Trochaic Syzygy, I lastly pronounce it a *Versus Periodicus* or *Circulating Dimeter*.

Ver. 2. *Τῖν' ᾤδ' ὅν, τῖ | β' Ἥρωϊ.*

Each species fails, till I come to the Ionic a majore, then counting the Metres, I discover it to be Ionic Dimeter Catalectic. The first long Syllable of the double *Trochee* being resolved.

Ver. 3. *Τῖν' δ' ἀνδρᾶ | κέλαδ' ὅσ' | μεν.*

This is found to be Pæon. Dim. Hyper. Repeating the process, I annex to the remaining Verses of the Strophe the following names.

Ver. 4.

Ver. 4. Ἦτοῖ Πισᾶ | μὲν Δίος.
Epi-Choriamb. Dim. Catalept

5. Ὀλῦμ | πῖᾰδᾰ | δ' ἔσᾰ—
Iamb. Dim. Brachyc.

6. —σέν Ἡρᾰκλῆ | ης.
Antisp. Mon. Hyper.

7. Ἀκροθίνα | πῶλεμᾰ.
Ep-Ion. a min. Dim. Cat.

8. Θῆρωνᾰ δῆ | τετραῶριᾰς.
Profod. Dim. Acat.

9. Ἐνέκᾰ νῖ | καφῶρῦ.
Pæon. Dim. Acat.

10. Γεγῶνῆτῆ | οὔ ὄπι.
Antisp. Dim. Brachyc.

11. Δικαῖον ξῆ | νοι.
Antisp. Mon. Hyper.

12. Ἐρεῖσμ' Ἀκρᾰ | γαντος.
Antisp. Dim. Brachyc.

13. Ἐυῶ | νῦμῶν | τέ πατῆ | ρων.
Iamb. Dim. Cat.

14. Ἀῶτον ὄρ | θῶπολιν.
Iamb. Dim. Brachyc.

S E C T.

S E C T. V.

Remarks on the foregoing.

ABBREVIATIONS.

M. Mon.—D. Dim.—T. Trim.—C. Cat.—B. Brachyc.—H. Hyperc.

IN the Odes of Pindar and those of the Greek Tragedians, the Poet does not always use the same identical Feet in the corresponding Verses of the Strophe and Antistrophe; but is content if the Metres agree so far as to consist of Feet *Equivalent** or in cases of resolution, *Isochronal*.

Thus in Ver. 4.

Ἦτοι Πισῶ | μὲν Διῶς.

The *fourth* Epitrite is found in the Strophe; and the *third* Epitrite in the corresponding Verse of the Antistrophe.

Ὀφθαλμοῖς αἰ | ὤντ' ἔφε.

In Ver. 8. The first foot of the Iambic Syzygy is a Tribrach—in the Strophe; and a pure Iambus—in the Antistrophe.

Ἀλλ' ὦ Κροῦνι | ἔ παῖ Πῆᾰς.

* This is most frequently done in Antispastic Verses.

S E C T.

S E C T VI.

SOPH. ŌED. TŶR. VERS. 151.

ALLOWING Mr. Heath's improved arrangement as far as the Verse "Ελθετε και νυν," inclusive, the Monostrophics may be scanned thus :

S T R O P H E.

Ω Διος ἀδυσπης φατι, τις ποτε τας πολυχρυσ	Dactyl. Hex.
Πυθωνος αἴγλαας εἶδας	Iamb. D.
Θῆδας, εκτεταμαι φοβεραν φρενα, δεικατι παλλων,	Dactyl. Hex.
Ιη ιε Δα λιτ Πατ αν	Anap. D. C.
Αμφι σοι αἴζομενος· τι μοι η νεον	Dactyl. Tetr.
Η περιτελλομεναις ωραις παλιν,	Dactyl. Tetr.
Εξανυσεις χρεος,	Dactyl. Dim.
Ειπε μοι, ω χρυσεας τεκνον ελπιδος,	Dactyl. Tetr.
Αμβροτε Φαια.	Dactyl. Dim.

A N T I S T R O P H E.

Πρωτα σε κεκλωμενος θυγατερ Διος, αμβροτ' Αθανα,
 Γαιαοχον τ' αδελφειαν
Αρτεμιν, α κυκλοεντ' αγορας θρονον ευκλια θασσει·
 Και Φοι | βον εκα | βολον. ιω | ιω,
 Τρισσοι αλεξιμοροι προφανητε μοι,
Ειποτε και προτερας ατας υπερ
Ορυμενας πολει,
Ηνυσατ' εκτοπιαν φλογα πηματος,
Ελθετε και νυν.

G

MONO-

MONOSTROPHICA.

	Ω ποιοι αναριθ -μα φερω πηματα	Anap. D.
	Νοσῆι δὲ μοι προπας γολος.	Iamb. D.
	Οὐδ' ἐνι φροντίδος ἐγχος,	Dactyl. T.
	᾽Ω τις ἀλεξεται· ἔτε γὰρ	Dact. T.
	Ἐκγονα κλυτας χθονος	Troch. Hepth.
	Αὐξεται, ἔτε τοκοισιν	Dact. T.
182.	} Ἰθίων καματων ἀνεχασι γυναικες·	Dactyl. Pent.
183.		
	Ἄλλον δ' ἀν ἀλλῃ προσίδοις	Chor. D.
	Ἄπερ εὐπτερον ορνιν,	Anap. Penthem.
	Κρεῖσσον αἰμαιμακετὺ πυρος ὀρμενον	Dactyl. Tetr.
	Ἀκταν πρὸς ἐσπερὺ θεῖν,	Iamb. D.
	᾽Ὀν πολὺς ἀναριθμὸς ὀλλυται.	Troch. D. H.
	Νηλεα δὲ γενεθλα	Anap. Mon. H.
	Πρὸς πεδῷ θανάτηφορῷ	Troch. D. C.
	Κεῖται ἀνοικτῶς·	Dact. D.
	Ἐν δ' ἀλοχοὶ πολῖαι τ' ἐπὶ ματρες	Dact. Tetr.
	Ἀκταν παρὰ βωμίου	Ion. D. C.
	Ἀλλοθεν ἀλλαι λυγρῶν πονων	Pros. D. H.
	Ἰκτηρες ἐπιστοναχασί,	Anap. D. C.
	Παίων δὲ λαμπει	Iamb. Penthem.
	Στρουοῖσσα τε γήρως ὀμαυλος·	Parcem.
	᾽Ὀν ὑπερ, ὦ χρυσία θυγατερ Διός,	Anap. Dim.
	Εὐωπα, πέμψον ἀλκαν·	Iamb. Hepth.
	Ἀρεα τε τοῦ μαλερον	Pæon. D.
	᾽Ὅς νυν ἀχαλκίος ἀσπίδων	Iamb. D.
	Φλεγει με περιβητος ἀντιαζων,	Iamb. T. C.
	Παλίσσυτον δραμημα νωτισαι	Iamb. T. B.
	Πατρας ἐπύρον· εἴτ' ἐς μέγαν	Antisp. D. H.
	Θαλαμον Ἀμφιτρίτας,	Troch. D. B.
	Εἴτ' ἐς τὸν ἀποξενον ὀρμου	Anap. Hepth.
	Θρηϊκίον κλυδῶνα·	Chor. D. C.

Τέλει

Τελει γὰρ εἰ τι νυξ ἀφῃ,	Iamb. D.
Τῷτ' ἐπ' ἡμὰρ ἐρχεται.	Troch. Hephth.
Του, ὦ πυρφορῶν ἀσραπαῶν	Antisp. D.
Κρατὴ νεμῶν, ὦ Ζεῦ πατερ,	Iamb. D.
Τπο σὼ φθισὸν κεραυνῷ.	Iamb. Hephth.
Λυκεῖ' ἀναξ, τὰ σὰ χρυσοσφορῶν	Ion. a min. T. B.
Ἀπ' ἀγκυλῶν βελεὰ θελοῖμ' ἄν	Iamb. D. H.
Ἀδαμας' ἐνδατεῖσθαι,	Ion. a min. D. C.
Ἀρωγα πρὸς ἀθηνά,	Iamb. Hephth.
Τας τε πυρφορῆς Ἀρτεμίδος	Ion. D. H.
Αἰγλας, ξυν αἰς Λυκεῖ' ὄρεα	Iamb. D.
Διαίσσει' τὸν χρυσομιτράν	Epich. D.
Τε κικλήσκω, ταςδ' ἐπώνυμον	Epion. a min. D. H.
Γᾶς οἶνοπα Βακχὸν Εὐιον,	Ion. D. H.
Μαιναδῶν μονοσόλου,	Troch. Hephth.
Πελασθῆναι φλεγόντ'	Antisp. Hemih.
Ἀγλαῶπι πνευκᾶ	Troch. D. B.
Ἐπὶ τὸν ἀτιμὸν * ἐν θεοῖς θεῶν.	Iamb. T. B.

* Al. ἀποτιμὸν.

SOPH. OED. TYR. VER. 471.

STROPHE & ANTISTROPHE 1.

Τὶς οὐτιν' ἄθ' ὀϊσπιδεπεία	Chor. D. H.
Δελφίς εἶπε πτερά	Troch. Hemih.
Ἀρρητ' ἀρρητων	Daft. D. H.
Τελευσάντα φοινίᾳσι χερσίν;	Iamb. D. H.
ὦρα νῦν α ελλοπόδων ἰππων	Prof. T. B.
Σθενάρωτε ρον φυγά ποδα νύμαν.	Pæon. T. Acat.
Εὐνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρῶσκει	Anap. D.
Πυρὶ καὶ στροπαίσι Διὸς γενέτας.	Anap. D.
Δεῖναι δ' αὖ ἐπονται	Anap. Mon. Hyp.
Κηρὲς ἀναπλάκῃτοι.	Anap. Mon. Hyp.

STROPHE & ANTISTROPHE 2.

Δεῖνα μὲν ἐν δεῖνα ταρασσεί	Paræm.
Σοφὸς οἰωνοθέτας·	Anap. Mon. H.
Οὐτε δοκῶντ', ἐτ' ἀπαφασκόν-	Paræm.
Θ' ὅτι λέξω δ' ἀπορώ.	Anap. Mon. H.
Πέτομαι δ' ἐλπίσιν, ἐτ' ἐν-	Anap. D. B.
Θαδ' ὄρων, ἐτ' ὀπίσω.	Anap. Mon. H.
Τὶ γὰρ ἡ Λαβδακιδαίς	Anap. Mon. H.
Ἡ τῷ Πολυβῷ νεῖκος ἐκεί-	Anap. D. C.
Τ', ἐτε παροίθεν ποτ' ἐγώ,	Anap. D. B.
Οὐτε ταῦν πῶ ἐμαθὼν	Anap. D. B.
Τι, πρὸς ὅτε δὴ βασάνω,	Anap. D. B.
Ἐπὶ τὰν ἐπιδάμου	Anap. Mon. H.
Φατὶν εἰμ' Οἰδιπόδα,	Anap. Mon. H.
Λαβδακιδαίς ἐπικυρὸς	Anap. D. B.
Ἀθλῶν θανάτων.	Antisp. D. B.

SOPH.

SOPH. ELECTRA. VERS. 120.

STROPHE & ANTISTROPHE 1.

Ω παί, παί, δυσ-ανοτάτας	Daſtyl. Hephth.
Ηλεκτρα μάτρος, τιν' αἰ	Daſtyl. Hephth.
Τακείς ὡδ' ἀκορίζ-ον οἰμῶγαν,	Antisp. T. B.
Τὸν παλαί ἐκ βόλερας ἀθιωτάτας	Daſtyl. Tetram.
Μάτρος ἄλοντ' ἀπαταῖς Ἀγαμέμνονα,	Daſtyl. Tetr.
Κακὰ τε χεῖρι προδοέτον;	Iamb. Hephth.
Ὡς ὁ ταδί πῶρων	Anap. Bas.
Ολοῖτ', εἰ μοι θεμῖς ταδ' ἀνῆλν.	Antisp. D. H.

STROPHE & ANTISTROPHE 2.

Ω γενεθλα γενναίων πατέρων,	Anap. D.
Ἦκετ' ἐμῶν καμάτων παραμυθιον.	Anap. D.
Οἶδα τε καὶ ξυνιέμῃ ταδ', ὅτι με	Anap. D.
Φυλάττει, καὶ θελῶ προελίπειν τάγε,	Anap. D.
Μὴ ν' τοῦ ἔμοι σὺμαχέιν πατέρ' ἀθλίον,	Anap. D.
Ἀλλ', ὦ πάντοι—	Base.
—Ἀς φιλοτήτος ἀμειβομέναι χάριν,	Anap. D.
Ἐῖτε μ' ὡδ' ἀλυσιν*	Iamb. D. C.
Αἰ, αἰ, ἰκνύμαι.	Iamb. Mon. H.

* These are almost Systematic.

Explication

*Explication of some of the Terms expressing the
Forms (Εἶδη) of Greek Odes.*

AN Ode consisting of any number of dissimilar Verses intermixed, *not* succeeded by an equal number of others corresponding, has the Title *Monostrophica* prefixed to it.

An Ode consisting of one or more separate Collections of dissimilar Verses succeeded by others^b that contain an equal number of Verses corresponding, has the Title *Antistrophica*; and the Ode is said to be constructed *Κατὰ Σχῆσιν*.

If another single Collection is added to these, it is called *Epodos*; and the Ode denominated Proodic, Melodic, or Epodic, according to the Position of the Epodos.

The Title *Περίκομματα* implies a Recurrence of another Collection besides that *Κατὰ Σχῆσιν*. This is distinguished from the other to which it is subjoined, by the name *Συσῆμα* or *Συσῆμα ἐξ ὁμοίων*, and consists of Verses of the same species throughout.

In some of the Old Editions, the Titles *ΑΝΑΠΑΙΣΤΟΙ* and *ΣΥΣΤΗΜΑ* are improperly prefixed, where

^b The corresponding Collections are called *Strophe* and *Antistrophe*. The origin of which names is thus explained by Triclinius: Ἰσθον δὲ ὅτι τὴν μὲν Στροφὴν κινεῖται οἱ χορευταὶ πρὸς τὰ δεξιά πῶς· τὴν δὲ Ἀντιστροφὴν πρὸς τὰ ἀριστερά· τὴν δὲ ἑπῶδος, ἱσθμεῖοι πῶς. Ἐδήλη δὲ (ὡς φασιν) ἡ μὲν Στροφή τῇ τε ἡρᾷ ἐκ τῶν ἑρῶν πρὸς τὰ Δυτικά μίση κινεῖται· ἡ δὲ Ἀντιστροφή τῇ τῶν Πλαττῶν, ὡς ἀπὸ Δυσμῶν πρὸς ἑλὼ γινώμεται· ἡ δὲ ἑπῶδος τῇ τῆς Γῆς γαστρί, ἱσθμεῖον τῶν χορευτῶν, ἀδόμενη.

where *a part* only of the Collection is Systematic; and in some places we find the Title ΑΝΑΠΑΙΣΤΟΙ, where the Verses are not Anapæstic.

[We may here observe, that in a *Latin System* of Anapæsts, the Verses are commonly all Acatalectic Dimeters, *without* a Parœmiacus. See instances in *Seneca*.]

In conclusion, let me recommend it to the Student to exercise himself in correcting the errors which occur in Triclinius, and the old Editions of the Greek Tragedians.—Many Verses which appear incapable of being reduced to rule, by transferring a Word or Syllable to or from the next line, become¹ correct and regular. We are indebted

¹ The following Strophe and Antistrophe in Sophocles' Philoctetes are proposed as an Exercise. In JOHNSON they stand thus: Vers. 1123 and 1144.

STROPHE.

Σὺ τοι, σὺ τοι κατηξίω-
-σας, ὦ βαρυποτμέ·
Οὐκ ἀλλοθεν εἶχ' ἑγὼ
Τὰδ' ἀπο μείζονος·
Εὐτε γὰρ παρὸν φροῦσαι
Τὴ λῶνος δαίμονος,
Ἐίλη το κακίον ἔλπειν.

ANTISTROPHE.

Ποτμός σε δαίμονων ταδε,
Οὐδὲ σε γὰρ δόλος εἰσὶν ὑπο
Χεῖρος ἡμᾶς· συγχεῖν
Ἐχ' δυσποτμόν
Ἀραν ἀραν ἐπ' ἀλλοῖς·
Καὶ γὰρ ἡμοὶ τέτο μέλει
Μὴ φιλοτῆτ' ἀπώσῃ.

Take also 17 Verses in the ŒDIPUS COLONEUS, [to which the title of Anapæsts is prefixed] and examine in what parts they are not Systematic—

In Johnson, Vers. 241.

ὦ ξένοι αἰδοφρονες, ἀλλ' ἐπεὶ —

to Vers. 257.

— Θεὸς ἀγὼι γ', ἐκφυγεῖν δύναίτο.

indebted to Mr. HEATH for many of these amendments, and if Dr. Parr, Professor Porson, or Dr. Charles Burney, amidst their important engagements, should find leisure to investigate the remaining desiderata, the literary world would have to acknowledge a valuable addition to the obligations they have already conferred.

METRES

METRES OF HORACE.

THE Metres of Horace may be conveniently referred to nineteen Heads. *Ten* are found in Book the First. *One* in each of the following Books—And *Six* in the Book of Epodes.

BOOK THE FIRST.

ODE 1. 2. 3. 4. 5. 6. 7. 8. 9. 11.

Of these ten some only differ in the Law of Recurrency, that is, in the form and construction of the Strophe or Stanza—the same Verses as those of a preceding Ode being found in a different place. Thus *MECÆNAS ATAVIS &c.* is the same as the second Verse in the Couplet of Ode the third—And this occurs again in the fifth and sixth. *SIC TE DIVA POTENS CYPRI* occurs again in the fourth Verse in the Stanza of Ode V.

O D E I.

Mēcæ | nās ātāvīs | ēdītē rē | gībūs.

A species of the interposed Choriambic—two Choriambi being inserted between the parts of an Iambic Syzygy. The collection is called the Asclepiad System.

H

ODE

O D E II.

SAPPH.

Jām sātīs tēr- | rīs nīvīs āt | -quē dīræ
 Grandinis mi | fit pāter et | ru-bente
 Dexterā fā | -cras jacula | -tus arces
 Terruit urbem.

The three first are Epichoriambic, having the second Epitrite in primâ fede, a Choriambus in mediâ—And ending with an Iambic Syzygy Catalectic.—Every fourth an Adonic verse.

O D E III.

Sic tē | Dīvā pōtēns | Cypri
 Sic frā | -trēs Hēlēnæ | lūcidā fi | dērā

The first has *one* Choriambus only—the second *two* interposed.

O D E IV.

Sōlvītūr | ācrīs hy | ěms grā | tā vīcē || vērīs | ēt Fā | vōni
 Trāhūnt | quē sīc- | cās || mächī | nē cā | rīnas.

1. Dactyl. Tetram. + Trochaic Hemihol.
2. Iambic Penthemim. + Trochaic Hemihol.

O D E V.

Quīs mūl | tā grācīlīs | te pūer in | rō sā } Ode 1.
 Perfu- | fus liquidis | urget odo | ribus. }

Grātō | Pyrrhā sūb | āntrō D. T. ACAT.
 Cuī flā | vām rēligās | cōmam. Ode 3.

O D E

O D E VI.

Scribe | ris Vario | fortis et hos | tium
 Victōr | Mæonii | carminis a | -lite
 Quam rem|cunque ferox|navibus aut|equis } Ode 1.
 Miles | te duce gels | erit. } Ode 3.

O D E VII.

Laudabunt alii claram Rhodon aut Mitylenen
 Aut Ephe- | sum bima- | rifve Co- | rinthi
 1. Daçtyl. Hexam. Acat.
 2. Daçtyl. Tetram. Acat.

O D E VIII.

Lydiã dîc | pěr ōmnes
 Tē Dēōs ō | rō Sybărîn | cūr prōpěrēs | âmāndo
 1. Choriamb. Dim. Cat.
 2. Epichoriamb. Tetram. Cat.

This Epi-choriambic begins with the second
 Epitrite, as well as Ode 2, but has one Choriambus
 more

O D E IX.

ALC.

Vīdēs | ūt āl | tã || flet nive | candidum
 Sorac | te nec | jam || fustine- | ant onus
 Sylvæ | lăbō | rântēs | gělū | que
 Flumina | confite || -rînt ă | cuto.
 1. Iamb. Penth. + Daçtyl. Dim.
 2. The same.
 3. Iamb. Dim. Hyperc.
 4. Daçtyl. Dim. + Troch Monom.

O D E XI.

Tū nē | quæsiērīs | scīrē nēfās | quēm mīhī
quēm | tībī

Chor. Tetram. Acat.

Being another species of the interposed Choriambic, having
one Choriambus more than the Asclepiad.

These Ten being considered as archetypes, the
other twenty-eight Odes of Book the First may be
thus referred to them.

To ODE I.

- | | |
|-----|-------------------------------------|
| 2. | 10. 12. 20. 22. 25. 30. 32. 38. |
| 3. | 13. 19. 36. |
| 4. | |
| 5. | 14. 21. 23. |
| 6. | 15. 24. 33. |
| 7. | 28. |
| 8. | |
| 9. | 16. 17. 26. 27. 29. 31. 34. 35. 37. |
| 11. | 18. |

BOOK

BOOK THE SECOND.

O D E XVIII.

Nōn ẽ | bŭr nẽ | que aũ rẽ | um
Měã | rěnĩ | dėt ĩn | dõmõ | lăcũ | nar.

1. Troch. Dim. Cat.
2. Iamb. Trim. Cat.

BOOK THE THIRD.

O D E XII.

Misĕrărũm ẽst | nēc ămõrĩ | dăřě lŭdũm | nēcŭe
dŭlcĩ

Mala vino | lavere aut ex | -animari | metuentis
Pătrŭæ vēr | -bĕră lĩngŭæ.

The two first—Ionic Tetram. Acat.
The third—Ionic Dim. Acat.

BOOK THE FOURTH.

O D E VII.

Diffugere nives redeunt jam gramina campis
Arbori- | busque co | -mæ.

1. Daçt. Hexam. Acat.
2. Daçt. Penthem.

BOOK

BOOK OF EPODES.

[The first Ten are Iambics—The twelfth Dactylic as Ode 7 of Book I. The xiv and xv Dactylic and Iambic alternate—The xvi Dactylic and Pure Iambic alternate—The xvii and xviii Iambic.]

E P O D. I.

-Ibīs | Lībūr | nīs īn | tēr āl- | tā nā | vīūm
 Amī | cē prō | pūgnā | cūlā

1. Iamb. Trim.

2. Iamb. Dim.

E P O D E XI.

Petti nihil me sicut antea juvat /
 Scribēre | vēsīcū | lōs || ānō | rē per | cūsūm | gravi

1. Iamb. Trim.

2. Dactyl. Penth. + Iamb. Dim.

E P O D E XIII.

Horrida tempestas coelum contraxit et imbres
 Nivēs | quē dē | dūcūnt | Jōvēm || nunc mare | nunc
 filu | æ.

1. Hexam.

2. Iamb. Dim. + Dactyl. Penthem.

E P O D.

E P O D. XIV.

Mollis inertia cur tantam diffuderit imis
Oblivionem fensibus.

1. Daetyl. Hexam.
2. Iamb. Dim.

E P O D. XVI.

Altera jam teritur bellis civilibus ætas
Sūs | ēt īp | sã Rō | mǎ vī | rībūs | rūīt.

1. Daetyl. Hexam.
2. Iamb. Trim. — without Spondees.

E P O D. XVII.

Jam jam efficaci do manus scientiæ
Iamb. Trim. with Spondees.

E P O D. XVIII.

Quid obferatis auribus fundis preces
Iamb. Trim. with Spondees.





